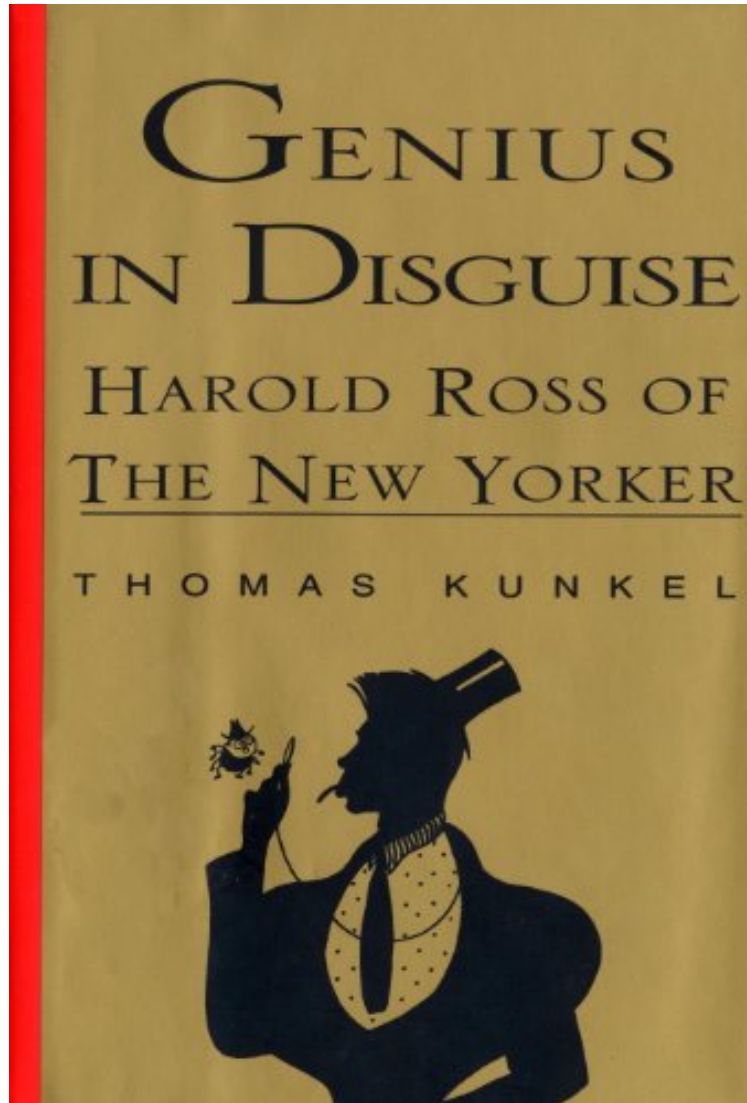


[Download free ebook] Genius in Disguise: Harold Ross of The New Yorker

Genius in Disguise: Harold Ross of The New Yorker

Von Thomas Kunkel

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Von Thomas Kunkel : Genius in Disguise: Harold Ross of The New Yorker before purchasing it in order to gage whether or not it would be worth my time, and all praised Genius in Disguise: Harold Ross of The New Yorker:

KundenrezensionenHilfreichste Kundenrezensionen0 von 0 Kunden fanden die folgende Rezension hilfreich. Ross and/or White should have edited it. Von Ein KundeMaybe it's some kind of deliberate autodeconstructionism or god-knows-what, but this book is a poorly-edited and generally incoherent biography of a great editor who prized coherence. Ross would've been irked by it. The intent seems to have been to do something vaguely chronological, but "vague" is the key word here. Different chapters often cover the same ground in similar ways. The author will often

mention something as if it were news, but the reader, if awake, will remember the same event having been covered in greater depth three chapters back. It's a mess. Kunkel is also fond of overusing idioms; five or six times, "foo 'allows as how' bar", and not in quotes, either. These things lunge forth out of otherwise normal prose. It's weird and distracting. After a few iterations, I really began to wonder if the book was edited at all. Another irritating little fact is that while there are photographs of most of the major people mentioned, they're scattered around almost arbitrarily. Wolcott Gibbs makes an appearance, and we're left wondering what he looks like for a hundred pages or so until Liebling or somebody turns up, accompanied by a very nice photograph of Gibbs. Sometimes the photos precede their subjects, leaving one wondering who these people are. Of course, I did keep reading it. The subject matter is groovy enough to make up for the lousy execution, and Kunkel makes a valuable case for Ross as a serious person; not an idiot-savant, not a clown, but someone who got by on ability more than luck. Ross as human rather than cartoon? Why, yes. It's about time. There's also some fun coverage of Walter Winchell, which explains why Matt Drudge admires the guy so much -- Winchell was inaccurate, irresponsible, and vindictive, too :) 0 Kunden fanden die folgende Rezension hilfreich. "We're a family magazine, goddammit." Von Ein Kunde This book is a solid and readable biography not only of a man but of a magazine, for The New Yorker strikes many of us as a living entity in an age in which most magazines are stiffs. The most interesting part of it is the actual creation of the magazine, from the initial prospectus (still accurate of the current mag in many ways) to the gradual assembling of a poorly-paid but nonpareil team of writers nurtured by one of the most eccentric editors ever to helm a major publication. The rest is also interesting, if ultimately rather sad. Ross came from a modest background and got his feet wet in military publications. He was never easy to be around, and often bullied writers and friends and wives (several became ex-writers, -friends and -wives) over the course of his life. He struggled financially most of his life, and was cheated out of a fair amount of money by a personal secretary who committed suicide rather than face the truth. Yet he brought out the best in a cadre of brilliant writers and artists (Ross never thought of cartoonists who did interior drawings and covers as less than that), and the magazine, no matter what you think of it, changed what one can do and be. By the time that Ross died, he had become a legend. Kunkel does a fair amount of debunking of that legend, while making clear why Ross accomplished what he did. The overall view is one of guarded admiration of its central figure. The development is thematic rather than strictly chronological, so there are variations on certain themes as the story progresses, but I wasn't bothered by it. The book doesn't seem long despite its length. I recommend it for anyone interested in the people behind one of the publishing phenomena of the modern era. (My subject line is something Ross said when complaints surfaced that The New Yorker was getting too liberal in its epithets. It's related to the statement in the original prospectus that The New Yorker is "not for the old lady from Dubuque".)

Kurzbeschreibung This hugely entertaining biography of the founding editor of The New Yorker tells the diverting story of how Ross and the brilliant group of people he gathered around him--including James Thurber, Charles Addams, Dorothy Parker, and John O'Hara--devised the formula that made the magazine such a popular and critical success. Photos cartoons.. de Genius in Disguise is more than a portrait of Harold Ross. Ross is one of those precious few magazine editors whose essence so richly permeates their publication that to speak of the early years of the New Yorker without speaking of Ross is as unthinkable as Playboy without Hefner or Ms. without Steinem. Everything we associate with the sophisticated, urban magazine that refused to address itself to the "little old lady in Dubuque"--the eclectic (and sometimes obscure) subject matter, the obsessive attention to factual and grammatical perfection, even the visual style of the cartoons--was shaped by Ross. But an editor is nothing without writers and artists, and so Kunkel presents Ross as a team captain of sorts, seamlessly weaving anecdotes about the players into his rich portrait of Ross's life. Kurzbeschreibung This hugely entertaining biography of the founding editor of The New Yorker tells the diverting story of how Ross and the brilliant group of people he gathered around him--including James Thurber, Charles Addams, Dorothy Parker, and John O'Hara--devised the formula that made the magazine such a popular and critical success. Photos cartoons.